

### ETIQUETTE

"Must we maintain the old accepted con-ventions?" "What liberty shall I allow my daughter?' "Should a bachelor ever do anything for his hostess?

Vogue, as the recognized court of authority in matters of good usage in America, is asked strange questions nowadays -so much so that it has decided to discuss the whole subject of modern manners at length.

The first of these ar ticles begins in this iksue. Be sure to get it early — we cannot supply missing num-bers later.

April 15

VOGUE ON SALE NOW

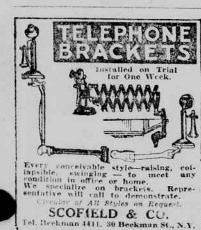


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vation which was forced upon the music dwindles. Such music feeds "Taboo," Mary Hoyt Wiborg's labo-upon sincerity and love; it dies when intelligent appreciation gives way to

factor; for it had visited the city before and aroused profound admiration. Dr. Vogt was its conductor then, and intelligent music lovers marveled at the perfection which the choir disclosed as the result of his training. His place was filled last night by Mr. H. A. Fricker, a splendidly capable choirmaster. The choir has not deterioated in the interim. Its tone is still superbly sonorus, wonderfully equable in its distribution of voices, both as to volume and quality, and the precision in attack, the distinctness of enunciation and the harmonious graduation of dynamics on the part of the singers are comparable only with the performances of the orchestras, with which we are familiar when they are which we are familiar when they are at their best. If we were disposed to at their best. If we were disposed to be hypercritical (which we are not in the presence of such a phenomenon as the choir presented), we should say that hee only defects in the perform-ance were a little too much rigidity in the matter of tempo and a little lack of variety of color in such music as of variety of color in such music as the compositions written for the Russian Church service by Ippolitoff-Ivanoff and Rachmaninoff, for the German Reformed Church by Bach (the motet "Sing ye to the Lord") and the Roman Church by Palestrina (the motet, "Surge Illuminaré," for double chorus). But when so much was given that was thrillingly beautiful, it seems churlish to utter a single word of cavil.

Secular Music Also Heard Secular Music Also Heard
There was secular music also in the program; an arrangement by Hugh S. Robertson of a love song from the Hebrides collected by Mrs. Kennedy-Fraser (who ought to be remembered by all lovers of folksong), a Catalonian hallad expanded by Kurt Schindler from a setting by Morera, and part songs by Elgar, Sibelius, Ferrari and Edward German. Here was variety congs by Elgar, Sibelius, Ferrari and Edward German. Here was variety enough, but to add to that element Mr. Herbert Seitz played some pianoforte solos and Mr. John Barclay sang some barytone songs in a thoroughly artistic manner. This evening the choir will give a second concert and produce an extended work for solos, charus, and orchestra.

Bodanzky Ends His Season

As Philharmonic Conductor Artur Bodanzly made his final ap-earance of the season as guest con-netor of the Philharmonic Orchestra pearance of the season as guest conductor of the Philharmonic Orchestra last evening at the Metropolitan Opera House. There are those who admire his scholarly and conservative methods as a conductor of symphonic works and others who derive more pleasure from his directing of operatic performances. Admirecs of the former type were present in large numbers last evening and signified their approval of his labors with unusual heartiness.

heartiness.

The program comprised Brahms's Second Symphess, Wagner's "Siegfried Idyl" and Liest's "Tasse."



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## Of Voodoo Practices

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music dwindles. Such music feeds upon sincerity and love; it dies when intelligent appreciation gives way to affectation. Our opera is a social institution and is so much of a fad and inshion that, though enormously expensive, it receives enough patronage to make it financially profitable to the operating company. Professions of high artistic aims from that quarter are no longer needed or expected.

Last season half a million dollars as enormbuted by a score of wealthy individuals to make a hundred more exchestral concerts than the public needs, or is willing to maintain, possible. This season the backers of some of our concert institutions will repeat the experience of last. Meanwhile, for want of a pitiful \$3,000 a year the waynerience of last. Meanwhile, for want of a pitiful \$3,000 a year the waynerience of last. Meanwhile, for want of a pitiful \$3,000 a year the waynerience of last. Meanwhile, for want of a pitiful \$3,000 a year the waynerience of last. Meanwhile, for want of a pitiful \$3,000 a year the musical Art Society, which had given New York high class choral music for a quarter of a century, was compelled to suspend its activities, the Schola Cantorum is moribund and the Oratorio Society is kept alive, as it has been for a generation, by the generation, by the generation of the hall, where we will have been for a generation, by the generation of the hall was here of a century, was compelled to suspend its activities, the Schola Cantorum is moribund and the Oratorio Society is kept alive, as it has been for a generation, by the generation of the hall, the production of the hall was here of the production. Margaret Wycherly, the only white woman in the large cast, swich, though viewed with indifference by the gundle to-day, will invite attention from the historians of our art culture in the future.

Mendelssohn Choir Returns

Until last night the only singing for several years which caused a swelling of the heart in lovers of choral was that of the choir from \$1, 016 (10) (10) (10) (10) (10) (10) (10

The choir did not come as a stranger to New York; it was not an unknown factor; for it had visited the city be-

**PIVOLI** Pola Negri

METROPOLITAN OPERA

TO-MOR'W, SPECIAL MAT. at ". Muzio, Gordon, Salazar, De Luca, Mardones, D'Augelo, Morgogoni THURS. at 8. SAMSON ET DALILA. Clausses

HURS, at 8. SAMSON ET DALILA. Claussen; Martinelli, Whitehill, Rothier, Hasselfinats. FRI. et 8.15. BUTTERFLY. Farrar, Fortila; Giril, Scott, Bania, D'Angelo, Morardoni, SAT. at 2. BOHEME. Bord. D'Arle; Martinelli, De Luca, Didur, Rothier, Fapi. SAT, at 5. Fop. Priess, ANDRE CHENIER, Muzio, Perini, Poliossy, Howard; Salazar, Danise, Bain. Moranzeni. Next MON. 8.15. TOSCA. Forrar; Gigli, Scottl, Malafesta, D'Angelo, Moranzeni. Next, Sat. S. COSI FAN TUTTE. Easten, Peralta, Bert; Mealer, De Luca, D'dir. Bedarate, Tata, Bert; Mealer, De Luca, D'dir. Bedarate. St T Mat, at 1(\$1.50 to \$5)

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MENDELSSOHN CHOIR OF TORONTO H. A. FRICKER, Conductor TO-NIGHT AT 8:15. First Appearance VAUGHAN WILLIAMS SEA SYMPHONY with PHILHARMONIC ORCHESTRA

CRITERION TIMES | CONTINUOUS SQUARE | NOON TO IL "THE LOVES OF PHARAOH" ian Hall, Sat. Evg., April 8, at 8:30 CELLO RECITAL—MAURICE

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